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Adults Don't Read.....page 2

Rural Libraries Find Few of the
Adult Community Among their
Customers, While Children Abound

by E. T. Wiltshire

Festivals—Good for the Characterpage 5

The Competition Itself is a Moulder
Of Character and Spur to Better Work

by L. W. Echols

Music for The Disturbedpage 7

Mental Institution Finds that Band
Playing Helps Inmates

by Michael Rainone

Artistic Analysispage 9

Ability to Analyse a Picture Depends
On Ability to Read Artist's Message

by Harry Wohlfarth

Recreation for Senior Citizenspage 14

Sociability is Sorely Needed
By Many of Canada's Oldsters

by Mrs. Eve Henderson

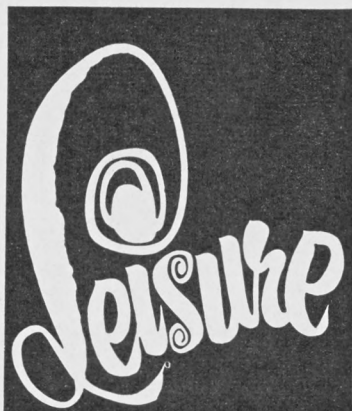
The Art of Jazzpage 17

This Type of Music Tests Player's
Skill at Improvising Ably

by Ron Wigmore

Reading Suggestions.....Page 20

Two books, one of Weaving, and
Biography of Arthur Meighen



In the rise and fall of
nations there is a historical
cycle which runs as
follows:

From bondage to spir-
itual faith

From spiritual faith to
courage

From courage to freedom

From freedom to abun-
dance;

From abundance to self-
ishness

From selfishness to
complacency;

From complacency to
apathy

From apathy to fear;

From fear to dependency
and from dependency
to bondage.

*H. W. Prentiss, prominent
U.S. Industrialist*

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ities Branch of the Department of the Provincial
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**Libraries Are Called on to
Handle More and More
Youngsters**

Adults Don't Read

By E. T. WILTSHIRE

A DULTS don't read. This is the cry most often heard from library custodians in many parts of the Province. Like all such remarks, it is only true in part and usually reflects the opinion of those devoted people who act as volunteer custodians in the smaller towns and villages and hamlets.

It is by no means true of the larger urban communities. Last year well over one and a half million volumes were lent to adults by the public libraries in the four main cities and some of the other cities and towns showed considerable activity in adult reading. However, apart from these, the general picture of public library patronage in this province shows adults are in a minority and often a very small one at that.

Why is this? It is hard to pin down any one reason and there may be several. The first which comes to mind is the low standard of some of our rural libraries. Badly housed, inconspicuous, indifferently maintained and with inadequate lighting, they are not a particularly inviting prospect. Often the space available is

far too small and opportunity to browse at the shelves comfortably is impossible for more than two or three people at one time.

Hours when open to the public may be too short and sometimes very inconvenient offering little opportunity for busy people to borrow books. In one case, a small library was open every week day; which is ideal, but the "hours" were 12:00 - 12:30 p.m. which virtually excluded adults. In another, one weekly opening was so well patronized by children that adults were crowded out. Small matters, perhaps, but possible deterrents to would-be readers.

Too Many Books

Bookstocks in many small libraries leave much to be desired. There is no lack of books; indeed in many libraries the shelves are crammed tight, and if quantity was a criterion of worth, then these would be first class. Unfortunately, it is not, and many such libraries need a drastic overhaul. Many old, and tattered copies of out-of-date books should be discarded. The retention of much of this dead stock can give any library a dismal air which does not attract readers. Many rural libraries are replicas

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of each other and their books lack variety. Novels always predominate and little consideration is given to the needs of readers who may want something different. Books on the arts and sciences, literature and travel are generally absent.

Shortcomings of this nature can, and should be overcome by better understanding and support from municipal authorities and this has been forthcoming in a few instances. And yet, even in these cases, while there has been a continuing increase in adult reading, by far the greater number of patrons are children.

Usual Situation

That is the pattern in all rural areas; and not only in Alberta. Apparently it is the same in many other parts of the country. The Dominion Bureau of Statistics "Survey of Libraries, 1958" says that use of regional (rural) libraries show a balance of 60:40 in favour of children's reading. One wonders if rural life precludes books and reading to some extent. It may be so. Workers on the land have no fixed hours, and no stipulated leisure time. Work must be done when it is necessary and when the elements allow; it occupies all daylight hours and more, and is exhausting. What time is left for reading? Not much.

The larger numbers of children using libraries today may be a reflection of the improved educational facilities now available. Their parents had not such adequate schooling and were never encouraged to go much beyond the mechanics of reading. Many have little or no appreciation of its true value and having lived in a world without books, are content to continue to do so. It is up to librarians

to convince these people that they are missing something and to encourage them to read.

Most of Alberta's rural libraries were established during the past decade or so. They are comparatively new and through lack of means have been unable to make any great impact on their communities. There is a lack of awareness of the service they can provide, very limited though that might be at present, and an even greater lack of knowledge of their potentialities.

Need Recognition

What is the remedy needed to put rural libraries in a better footing? Perhaps the most important factor is to get recognition among municipal authorities of the scope and value of libraries as a public service. Their interest and support is needed to promote better organization in larger units of all the small independent libraries now operating. Those responsible for present library service must show a spirit of co-operation, to pool resources and thereby improve their bookstocks and methods, and make it possible for professional librarians to give the benefit of their training and experience to the rural library field.

Improved library facilities always attract new readers and it is time to improve them now. Though today's adults are not avid readers, tomorrow's may well be. Many thousands of books are being read by children today, and it is reasonable to assume that a good proportion of them will continue to read as adults, and as adults will demand adequate library facilities near at hand. The time to start building up these facilities is now.

**The Value of Competition
And Ability to Face It
Is Important**

FESTIVALS—

Good For The Character

by L. W. ECHOLS



Mr. L. W. Echols is well known in the United States and Canada as an instrumental music educator, conducting numerous clinics in both countries. He is a member of the Research Council for the National Catholic Music Educators and of the Canadian Bandmasters Association.

For the last 35 years he has been doing most valuable work in the training of school and community, band and orchestra leaders in the basic techniques and educational philosophy of instrumental music instruction.

Mr. Echols is the author of the well known "Band and Orchestra Hand Book". This treatise, published in 1935 has had 22 successive editions.

Mr. Echols was guest lecturer at the Second Provincial Band Clinic held August/1960 at Olds. He is Export Manager for the C. G. Conn Corporation.

IN A recent issue of "Leisure" magazine, considerable emphasis was placed on the dangers of music festivals and contests. Even if we agree that some of the mechanics may be improved, we must not lose sight of the real values of a festival or contest.

First, we should define the purpose of a festival or a contest. This analysis may scandalize those teachers who agree with the article in question. You will notice that I have said "teachers" because this is what we are supposed to be whether we are associated with a school or community band, orchestra, or choral group. At times, this may be overlooked simply because music is so closely associated with entertainment. This factor certainly enhances the performance of any music group, but we must remember

that the important part of any festival is a combination of education opportunities and justifies greater effort in the field of festivals and contests.

Competition may be the medium used in planning a festival or a contest. Groups from all levels of music training and experience participate with a keen desire to make a good showing. Objectively, whether a group wins or loses is not important. Competition is something everyone must learn to face throughout his or her entire life. No one can win every time so if we evaluate festivals on this point alone, we must admit that we are teaching young people how to lose without being hurt seriously. Actually the educational benefits can be strengthened among the losers of such a contest by the proper attitude of the teacher or leader. Losing is not "the end of the world" as some seem to believe.

Be Good Losers

Losing a contest need not be a stumbling block in the contestant's progress, it can be a stepping stone to better study and self improvement. Some educators frown on competition, but if we are to teach the members of our groups to adjust to a normal way of life, then we must teach them how to be gracious winners, or good losers. Korea was a good example of the classic error of allowing no one to win.

Members of many groups know that they will not win at the festival before they leave home, but a well adjusted group enters into the festival spirit

with all the enthusiasm that is such a vital part of being young. If they win, all members are very happy and they love the judges. If they lose, some of the members are likely to hate the same judges. This is human nature, and we cannot change that. Those who believe the judge is wrong may be unhappy for a while, but this is not a serious or permanent situation. Competent judges are selected by a sincere and experienced committee in most areas, but even then it is impossible to satisfy everyone. Every parent and many teachers think that their child or player is a fine player regardless of his ability. They may fret and fume with the judge's decision, but after thirty years experience in this field, I know of no one who has given up music at this point. In fact, most of the losers will go home and work harder than ever with the hope of doing better next year!

Are Highlights

In many areas these festivals or contests are the highlight of the year for every member taking part. Regardless of the quality of any particular group, the trip offers the same valuable experience and strong educational force to everyone attending. Educators in other fields consider a trip of any kind a worthwhile project from a purely educational point of view. How much more good comes from such a trip to a music festival or contest that includes these experiences:

1. Group participation demands self discipline (Civic Education)

2. Demonstration before other participants (Self Confidence)
3. Co-ordination of Fundamental Processes (Ears, Eyes, Fingers and Breathing)

Not Important

Win or lose, this direct exposure to major educational objectives makes the contest factor of a festival relatively unimportant. Meeting young people from other communities creates greater understanding and a sense of tolerance that is becoming increasingly vital to our time. Many of the benefits of a festival are these indirect factors that contribute to habit patterns that develop good character.

Fun is a powerful force in youth. If our young people can gain these worthwhile experiences through fun motivation of making a trip and taking part in a festival or contest, perhaps we should be willing to accept the few shortcomings of such a program.

Yes, there is work to be done to improve festival planning but in the meantime let us recognize the important fact that this medium has the unique position of helping thousands of young people to gain additional educational advantages because they have earned the right to be a part of a musical organization that qualifies for a trip to a festival.

**Enthusiasm Features
Regular Turnouts
at Practices**

MUSIC FOR THE DISTURBED

By MICHAEL RAINONE
Recreation Therapist

The opportunity to participate in the making of, and the enjoyment of listening to music has been found to be a most successful form of therapy for many patients at the Alberta Mental Hospital at Ponoka. So successful is this form of recreation that a brass band has been formed at the hospital with instruments bought from the hospital Occupational Therapy canteen fund. Encouragement has been given the band and its members from many sources.

The band began practises in March of this year, under the direction of Edward Raho, a psychiatric nurse, whose duties sometimes interfere with regular band practise hours but whose enthusiasm and that of his pupils overcomes this handicap. Band members are selected from patients who indicate a desire to participate, and whose doctors give permission for such activity. Most of the players are patients who have been in hospital for a number of years. At least one player has been a patient for 15 years. A few of the bandsmen are former musicians who have lost interest and who are stimulated to play

again. The majority however are those without previous musical history who are encouraged to find an interest through music. Each player is encouraged to select his own instrument wherever possible.

Average attendance at the band session is 15, and eager interest is shown in announcements of forthcoming practises and playing sessions. Not all who join become regulars; some lose interest; some find it too difficult and drop out; but those who do stay enjoy the fellowship that is found among musical groups, noticed especially with these patients.

Ability of the band as a playing unit may be judged from its participation in the Ponoka Stampede parade, at a picnic for patients, and at other events such as Sports Days.

Plans are afoot to increase the size of the band, to permit more patients to enjoy the therapy and sociability. The hospital staff is pleased with the venture not only for the value of those actively participating, but for the pleasure it gives others in entertainment. The entire project is regarded as a happy step forward in the treatment and understanding required to promote better mental health.



W. A. 04/19/60

**Value of Canvass Lies in
Its Ability to 'Talk'
to the Viewer**

ARTISTIC ANALYSIS

By HARRY WOHLFARTH

THE twentieth century is quite frequently called the Age of Analysis. Contemporary philosophy is almost entirely analytic. Mathematical analysis has given us new insights. Chemistry and physics are employing it to unravel the last mysteries of the physical universe and the psychologist is using it to probe the unknown depths of the mind.

It is therefore only natural that the artist of this century should use his tools and techniques as instruments of analysis. He might secretly hope that the great artistic analysts of the first half of this century, Cezanne, Seurat, Braque, Klee, Kandinsky, etc. would look down upon him from their Olympus with a benevolent smile; or is it a smirk?

The object of artistic analysis might be Nature, Man, Society or the Products of Man or Society. Some artists go about it with almost scientific systemization; others use the selecting, probing manner of the connoisseur.

Artist is Free

These analyses result in a gain in knowledge and understanding which in itself is valuable. However, it is contemplation which, when allied with analysis, will eventually provide

insight and deep understanding beyond the mechanics of things and events. The accumulation of analytic data and facts is, of course, valuable and most necessary. Nevertheless, the artist, not being limited by the stern credos of the scientific method or the contemporary philosophers' tabu on metaphysical speculation, is still free to contemplate and search for insight, understanding and meaning. This can perhaps be most adequately expressed as "forschung nach dem wahren Sinn der Dinge oder Phaenomenen." Analysis is active. It provides results. Contemplation is passive. It ponders upon the results of analysis.

Such contemplation is characterized by freedom and is therefore, liable to error. Contemplative reflections resulting in erroneous ideas will result in distortion of outlook, behaviour, judgment, etc.

Search for Truth

It should be the main aim of contemplation to search for truth; for the truth of insight and the truth of understanding. Its success will depend upon the presence of a severe and objective critical judgment.

It is obvious that despite the precaution of severe and objective criti-

cism governing artistic analysis, contemplation and reflection; the results cannot claim the same ironclad validity as can scientific statements. I think this is in order because, after all, art is not science. It is not mathematics, despite the fact that it seems to be an identical twin brother of theoretical mathematics, nor is it logical positivism. It should not be pseudo philosophy but simply art. This does not prevent art from sometimes reaching philosophical insight.

Being active as well as passive, artistic reflection stands between artistic analysis and contemplation; and is the external result. As such it becomes communicative.

"How does art communicate?" This question is intimately connected with two more questions: A. "What does it communicate?" and B. "To whom does it communicate?"



Harry Wohlfarth, A.S.A., B.B.K. (Munich), Assistant Professor of Art, Extension Department, University of Alberta, studied at the State Academy of Art, Dresden. He won the Bavarian Government Award in Creative Design in 1935. From 1950 to 1953 he lectured at the Bavarian Extension College in the fields of Art, Art History and Cultural History. He is a member of the Society of Professional Academic Artists, the Alberta Society of Artists and the United States National Committee on Art Education. He lectured as guest professor at the Universities of Berlin, Munich, Bonn and the State Art Academy of Munich and Duesseldorf. Since 1954 he has been on the teaching staff of the Department of Extension, University of Alberta, and the Banff School of Fine Arts.

Consider the Artist

We cannot answer these questions without considering the artist and his intentions and even then we would only be able to state some more or less defective oversimplifications if it were not for the outstanding work of Professor Collingsworth. In his book "The Principles of Art" he has, in a most comprehensive and systematic manner developed the principles of art proper as compared to pseudo art and craft, both of which are distinguished from art proper by the fact that they work towards a precalculated result.

Art proper is the expression of emotions and ideas. Emotions and ideas exist in an amorphous, vague and generally latent state, prior to the activity of their expression and then through motor activity become conscious and distinct. The purpose of the artist in his work is to become fully and distinctly conscious of what forces him to work and therein to gain insight and new understanding.

In answering Question A. we can say that art communicates as insight or new understanding which the artist has gained as the result of his work; a result which he could not precalculate. Answering Question B. "To whom does art communicate?" we can say that art communicates to everyone who, by looking at a work of art, gains the same insight and new understanding which the artist had himself. This also answers our first question of "How does art communicate?"

It is quite obvious that the role of the observer of a work of art is to look over the artist's shoulder and gain with him the same insight or new understanding. Since both the artist



The Dance

H. Weylandt 1900

and the observer of the work are separated by space and time and cannot communicate verbally, we may conclude that it is solely the work which communicates directly to the observer.

Reflects Insight

The painting or drawing reflects the insight or revelation which came to the artist as a result of his work, analysis, and contemplation. There seems to be a certain element of selection dominating the work of artists which usually covers more or less unrelated events despite the fact that there might be various "periods" or "series" of related themes or subjects.

What principle dominates the selection? We may perhaps compare the artist with a seismograph. The seismograph registers tectonic quivers thousands of miles away with its extreme sensitivity. The artist, with his sensitivity, reacts in a similar manner to experiences and events which may occur thousands of miles from where he is. These sensitive reactions may be taken as the unconscious force dominating the selection apparent in the artist's work. The fact that events and experiences differ in their qualities and quantities of stimulation in relation to the artist's sensitivity which is not at all constant, might well be taken to explain the variety of selection which doesn't always follow a systematic and rigid plan. It can perhaps be compared with a connoisseur in an art gallery who spends a long time in front of one picture, bypassing others completely and then being attracted to another. Without apparent systemization, he is selective in an individual sense.

The accompanying drawings are just such a selection. They are an-

alytic probings, contemplations and reflections. They are not an illumination of a comprehensive area but the piercing beam of a flashlight focusing individually and personally on significant parts of the comprehensive area.





Agitation

H. L. O. 4/10/80

**The Opportunity to Get
Together Sociably Is
Met by Club**

Recreation For Senior Citizens

By Mrs. Eve Henderson

During the past quarter century, medical science, through extensive study, has been able to prolong our span of life, and although they have made great strides in helping people to live longer, nothing was done to give those people something to live for! Years ago after a hard life as a pioneer of this country, men and women over fifty felt they had lived their fair share of this world, and were so tired and considered so old, they were ready to give up and pass away quietly, or worse still take to their couches and die a slow death, unwanted and alone.

It is true that in the earlier part of this century here in Canada at least, there was always a place in the home for Grandma or Grandpa. Sometimes they were cherished and beloved, in other homes they were taken on sufferance, often having to work harder than they had ever done in their lives in order to feel they were earning their keep. But in this age of speed, of streamlined living, there seems to be little or no place left for Grandma and Grandpa. Modern homes do not have extra rooms and so there isn't room for non-paying guests like the old folks.

Up until a few years ago, no one gave much thought to the leisure time

of our senior citizens, but now this community problem is being tackled with enthusiasm and spirit. No one can realize the therapeutic qualities of recreation for senior citizens, until they have actually seen it in operation. It has been my privilege to work with and for our senior citizens in the City of Edmonton over the past eight years, and frankly it has been the most soul-satisfying work I have ever done in public service. And it has been fun; hard work it is true, but fun.

We who started the Friendship clubs in Edmonton, began from scratch, for we know something should be done, but had no guide as to where to start. We held a meeting of representatives from various women's clubs, to discuss first the need, the facilities available and more or less feel out individuals and clubs, as to what they would contribute in the way of personal service. This last is the most important, for it does not take much money to start a Friendship club for seniors. The most important thing is to have interested, kindly folk who will guide and assist.

After we had found that most people were interested, after they had

Mrs. E. Henderson is well known for her broadcasting and home service activities in Edmonton.

been shown the need, we decided to hold an open house party inviting senior citizens, whose names we had procured from downtown city churches, the Salvation Army, the old Pension Department, and the Employment service. Yes, strange as it may seem, many older folk used to sit on the benches in the Employment offices, hoping perhaps for some small job which they could handle, but primarily to have someone to talk to. You would see them sitting there talking about their grandchildren, exchanging pictures of loved ones, and seeking a contact with someone to talk to. Many of them living in one small room, would not have anyone to speak with from one week to the next, unless they got out and visited in the employment offices. Some did not attend church because they felt shabby and shunned by their well dressed neighbors.

Knowing that people who have been alone for some time are shy and afraid of change, we sent out invitations, and on the card, we gave the name of a hostess whom they were to contact when they arrived at the Party. Each hostess took about six old folk under her wing for the evening, introducing them around, enquiring as to any hobbies they might be interested in.

After the party was well underway and folk were chatting and enjoying new friendships we voted on whether they wanted a club of their own, and the response was unanimous. Then a name had to be chosen and from a list which we had compiled previously, they chose the name Friendship club.

We formed a Board of Directors, who work with the members, assisting in procuring programs for general

entertainment, and arranging for handicraft teachers. Many of the handicraft teachers give of their time, without any remuneration, and the crafts taught have been varied. Some were too difficult for fingers twisted and arthritic to work on, so they were discarded in favor of something else. Imitation coalport was a popular class, water color painting another, leather work, basketry, and of course rug making and quilting. It is sometimes difficult for me to remember all the crafts and interests of that first club formed nearly eight years ago.

Community leagues began asking us to start a Friendship club in their district for their senior citizens. We now have seven clubs in the city of Edmonton, with approximately 1200 members all over sixty years of age. Various groups during the years have provided entertainment, special events and parties for the clubs, and as each new club has begun, we have had to divide these entertainers with the new ones coming into the family of Friendship clubs. Some women's clubs have chosen one or two specific clubs to entertain each year, for they feel they know the members and do not want to change.

You may be asking, "But how can all this be done? What is the cost? Do the older folk have to pay to belong to a club?" for no matter what the undertaking there has to be expenditures.

In the beginning, we realized we would have to have some financial assistance, but it wasn't long in coming for on the whole when a need is pointed out, the public is generous to respond. As a result of my radio broadcasts and my editorials, as well

as much newspaper publicity to our early efforts, both men's and women's organizations asked me to address their members explaining what we were trying to do for our senior citizens. That first year, when I began to make up my yearly publicity report I was amazed to discover I had spoken to 40 different service, church and community groups outlining the need for recreation and social contacts for our senior citizens in Edmonton. Without my mentioning finances at all, donations of money began to come in, and this started us off with a good bank balance. The money was used to purchase handicraft materials, food for the teas, which are the most important part of each meeting, and to supply needed cups and saucers, spoons, kettles and trays, tea towels and other kitchen and serving needs which were not already in the building we were using. As each new club was formed the Board gave them one hundred dollars with which to buy handicraft and bazaar materials. The members then in turn held a bazaar each year to keep that fund up to one hundred dollars for more materials. Any surplus they made went into their own club funds, which they can use as they wish, for cookies, and tea materials, for picnics, and special parties.

I have been meaning to mention the matter of fees. We do not have any fees, just a collection box, into which the members may drop anything they can afford from a penny to 25 cents, which help to pay for the teas. No one is checked, it is entirely a voluntary thing, and goes into their own general fund.

In order to keep up our finances,

for future work in this line, we decided last year to ask the city for a small grant, which they willingly gave to us. We felt as this was a part of the over-all recreation picture and that we of the Board were doing a community service, the city would like to help financially. We are to obtain this grant each year, if we find it is needed.

Each town or city, must of necessity, assess their own needs, the facilities available and the voluntary workers willing to spend time with our senior citizens. Some do not have a Board to run their affairs, for the older folk find they are quite capable of running things for themselves. But it makes for a much happier and healthier community if the younger people take an active interest in our senior citizens, and you will find they are eager to help.

I would suggest to any recreation director or group, to first look into the need, the space available for meetings, and the feeling of the senior citizens in the community as to whether they want a Friendship club or not. Then it will be more or less plain sailing. An active, enthusiastic person or persons in the community can soon get it going, perhaps to begin with in a private home if there are only a few, or in the church parlors. Anyone over sixty who wishes to join, should be welcome, regardless of creed, race or color.

Ministers have come to me and said we are doing work in which the church failed.

Doctors have told us that no one can measure the therapeutic qualities of this work with older folk.

(Continued on page 19)

**This Type of Music is
Test of Player's
Improvision Skill**

The ART of Jazz

By R. WIGMORE

In any discussion on Jazz one first has to define what is Jazz. This tends to be difficult because Jazz appears to be many things to many people. It's like saying what is Art?

If art is the process whereby the artist interprets his emotions into a recognizable form so that the viewer or listener can share these emotions, then Jazz is an Art. The thing that makes it unique is that its a player's art rather than a composer's.

In the early days, when jazz was slowly becoming recognized as an uniquely American art form, there were small bands playing blues, and a style of music now described as Dixieland. These musicians would take a simple melody—usually a traditional or folk song—and improvise on it.

This word "improvise" is the heart and the meaning of Jazz. It is this improvisation that makes the player an artist. He takes a melody, which on its own is not Jazz, and improvises around the melody, interpreting in his own way what he wants to say about



Mr. Wigmore is Assistant Director and Stage Manager of the Northern Alberta Jubilee Auditorium, and a proponent of the beauties of jazz.

the music, so that it becomes a completely different sound, and have a meaning only the player could give it. A good example of this is a player like Louis Armstrong who has recorded the same tune many times, and each new recording is completely different from the one before it.

Many books—some of them very dull books—have been written on the history of Jazz and as space is limited I do not intend to cover this aspect. However, it is interesting to note how Jazz has progressed from its beginning.

First there were the work songs, then the Blues, Dixieland, New Orleans and Chicagoan Jazz, all played by small bands of up to 10 players.

Then there came a transition period which gave us the big bands of Count Basie, the Dorsey Brothers, Benny Goodman and others, and the advent of swing. With the big bands came the written arrangement, and with the written arrangement a new type of Jazz man appeared. The early jazz musician was usually a man without formal musical training and background and his music showed it. It had a rough edge to it that is sneered at today, but if you listen to recordings of any of these early bands they still retain a wonderful vitality and drive, and a wealth of invention and improvisation which is sometimes lacking in Jazz today.

However, with the written arrangements for big bands of the swing era, it became necessary for musicians to have formal musical training, and

with this training came jazzmen of superior virtuosity and musical knowledge. But this formal training did not deprive the musician of the want to express in his own way the music he was playing. Rather, it gave jazz a new element. The element of subtlety.

With the written arrangements there were always a number of bars left open—known as breaks—when an individual was given the opportunity to improvise in his own sweet way, and thereby, the soul of jazz—improvisation—was retained.

Progressing from the swing era came the Modern Jazz, at one time called Progressive Jazz. This music has progressed so far that if it were not for the beat, one would hardly know you were listening to jazz at all. This is serious music played by serious musicians and with added element of subtlety. With this came the audience that just wanted to listen.

Up to this time jazz has been played loudly and with a strong beat, and people wanted to dance to it. But where once jazz had been played in honky tonks and dance halls, it was moved to the concert halls, and was being played by graduates of Conservatories and Universities. This musician knows his Stravinsky and Bartok and is very much concerned with musical quality. But he is still playing jazz. He is still improvising, but where in the early days jazz was crude and loud and primitive, it is now softer and has more musical sense and awareness.

It has been said time and again that the modernists do not play jazz,

that only the Dixieland bands played it, as only Blues singers really knew how to sing it.

This is piffle.

Any art form has to grow, and continue to grow. Without the artist who continually looks for new horizons, new form, new ideas, continually searching for new interpretations, any art would die. So it is with Jazz. The Traditionalist who says Dixieland is the only jazz, is saying in effect, "I have Handel—to blaze with Stravinsky." He is behaving like an ostrich.

The art of jazz has progressed at the most fantastic rate, so that out of Dixieland has come a type of music that even when listened to carefully, is difficult to distinguish from Bach.

As is inevitable in any art form, there are offshoots of the most peculiar kind. People sometimes mistake the illegitimate, unwanted, idiot child called Rock and Roll for jazz. They are wrong. It's a senseless repetitive beat, added to moronic lyrics, appealing only to musically insensitive souls. It is not jazz. For example if you compare that appalling piece called "Rock Around the Clock" with Paul Desmond's exquisite improvisation on Greensleeves, you will understand the difference far better than words can define.

In the past it has been very difficult to obtain a clear picture of what jazz means to the musician, particularly the early jazz musicians. Because of background and environment and lack of formal education they were unable to explain in words what jazz meant to them. But today it's different,

particularly when you consider that such erudite and talented musicians as Leonard Bernstein and Glen Gould will, at the drop of a hat, be delighted to tell you what jazz is. It's getting so that—heaven help us—jazz is becoming respectable. But now at least people will listen to jazz, sit down in a concert hall and give their undivided and intelligent attention to the music that is being played and accept the jazz musician as an artist in his own right.

While we have musicians who will continue to search for new sounds, while they experiment, while they work with vitality, intelligence, and interest, to broaden their horizons, then the art of jazz will continue to be alive and fresh and has an exciting future.

(Continued from page 16)

It is most worthwhile, and just a word of warning. Once you get into it, you might as well make up your mind to stick with it, for somehow or other, they possess you, these dear beloved old folk, who are so grateful for their own clubs, for belonging again to the community which they helped to build, you just can't let them down. You will find that church choirs, people with slides, or films, drama groups, and children's dancing classes will be eager to entertain the Grandmas and Grandpas, who make the most enthusiastic and stimulating audiences to play to. . . . True there are some pitfalls, such as spoiling them and doing too much, which isn't good for them, you will find there are many problems dumped in your lap, but somehow you come through and feel it is all so worthwhile.

Page Nineteen

Reading Suggestions

First of a two-volume biography of Arthur Meighen, "**Door of Opportunity**" by Roger Graham of the University of Saskatchewan, is a highly enjoyable and sympathetic account of the life of the man who was leader of the Conservative Party from 1920 to 1927, and again in 1942, and who served twice as Prime Minister of Canada, and as Government Leader in the Senate.

This first volume of Mr. Meighen's career carries the reader through the portion of the Canadian leader's history to the time of his election as Prime Minister. It covers his school teaching days, his early life as a lawyer and his debut into politics.

While the account is an excellent portrayal of the character of the man, his intellectual brilliance and his sturdiness of good character, it is doubly fascinating in dealing with occurrences of fierce political in-fighting during the troubled days of Canada's early twentieth century. This fascination is more enjoyable if the reader has read other recent biographies of Canadian leaders in which other versions of the same occurrences are given.

The work is obviously well researched, effectively prepared and should prove an excellent reference to students of one of Canada's great Conservatives.

Clarke, Irwin and Company \$7.50.



Hand weaving calls not only for a deftness of hand, but requires also a deftness of vocabulary when a multiplicity of terms may refer to the same thing. In the "**Encyclopedia of Hand Weaving**" by Stanislaw A. Zielinski, these terms and their interpretations are carefully and systematically set out so the veriest layman could follow and understand any article on weaving.

The author is well qualified to so cope with a difficult and extensive work. He has been in charge of a weaving studio at Fulford, P.Q. for almost 15 years, that has produced thousands of yards of exclusive goods on some 200 warps. He has written extensively for periodicals and given lectures and conducted classes for weavers in half dozen countries.

His book not only verbally describes skills and requirements of hand weaving, but is well illustrated to enable the reader to properly identify a pattern or piece of equipment.

For anyone with a Ghiordes Knot or a Double Genoa in mind, it's the only thing.

The Ryerson Press \$8.50.